KENDOR APEX STRING ORCHESTRA SERIES

Themes From Strauss Tone Poems

(Also Sprach Zarathustra; Don Juan; Till Eulenspiegel's Merry Pranks; Death And Transfiguration)

GRADE 3+ • DURATION 6:10

Richard Strauss

(1864 - 1949)

arranged by Michael Hopkins

INSTRUMENTATION
1 - Full Score
8 - 1st Violin
8 - 2nd Violin
3 - 3rd Violin (Viola T.C.)
5 - Viola
5 - Cello
5 - Bass

EXTRA SCORES & PARTS AVAILABLE

FOR PREVIEW ONLY

To The Director

Richard Strauss was a leading German composer of both instrumental and vocal music during the late Romantic era and 20th century. Before the turn of the century, he achieved fame with his great tone poems for large orchestra, including *Don Juan, Death And Transfiguration, Till Eulenspiegel,* and *Also Sprach Zarathustra*.

There are many excellent recordings by the world's greatest orchestras of the four tone poems featured in this arrangement. In the opening from *Also Sprach Zarathustra*, measures 6 and 10 (timpani part in the original) are often pulled back slightly in tempo. The quarter notes on beats 3 and 4 of measure 16 are also very broad and held back.

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Exaggerate the hairpin dynamic in measure 18. Strauss does not indicate how soft to get on beat 3 of measure 18, but I prefer to aim for pianissimo. Strauss indicated 76 bpm for this section of *Don Juan*, however many professional recordings are at slower tempos than Strauss marked in the score. For example, Von Karajan's recording with the Berlin Philharmonic is 56 bpm.

Measures 21-39 should be played very legato, balancing so the melodic line is always most prominent. The melody at measure 41 is introduced by the horn section in the original tone poem. It should be played with some separation and a crisp articulation. At measure 47, when the same melody is presented in the violins, it can be played more legato. *Till Eulenspiegel* is to be played with energy and humor. At measure 69, violas should be to the fore! In *Death And Transfiguration*, the music dynamically builds gradually from measure 95 all the way to the downbeat of measure 123.

A recording of this piece can be downloaded at www.kendormusic.com

MICHAEL HOPKINS

Michael Hopkins is an associate professor of music education at the University of Michigan School of Music, Theatre & Dance in Ann Arbor, where he teaches undergraduate courses in string techniques, orchestra methods, and music technology, and graduate courses in psychology of music and research methods. Prior to joining the faculty, Hopkins was an associate professor of music at the University of Vermont, from 1999-2010, where he was conductor of the UVM Orchestra and taught courses in music education and music technology. Hopkins earned a Bachelor's Degree in music education from Colorado State University and a Masters and Ph.D. in Music Education from the University of Michigan. He composes pieces in orchestral, chamber, solo, electro-acoustic and popular styles. He has been commissioned by many ensembles in Colorado, Michigan and Vermont.

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KENDOR PRESENTS

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duration 6:10

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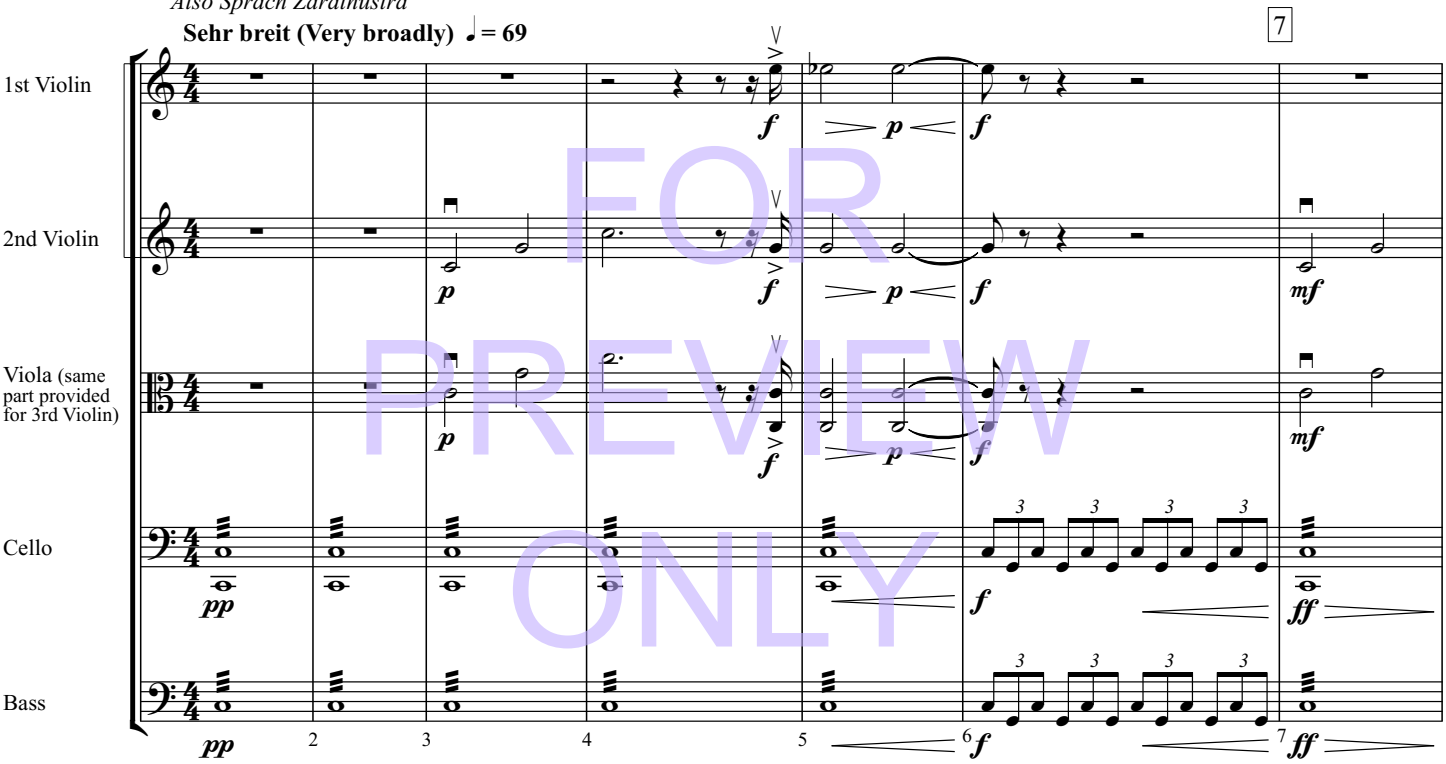
(Also Sprach Zarathustra; Don Juan; Till Eulenspiegel's Merry Pranks; Death And Transfiguration)

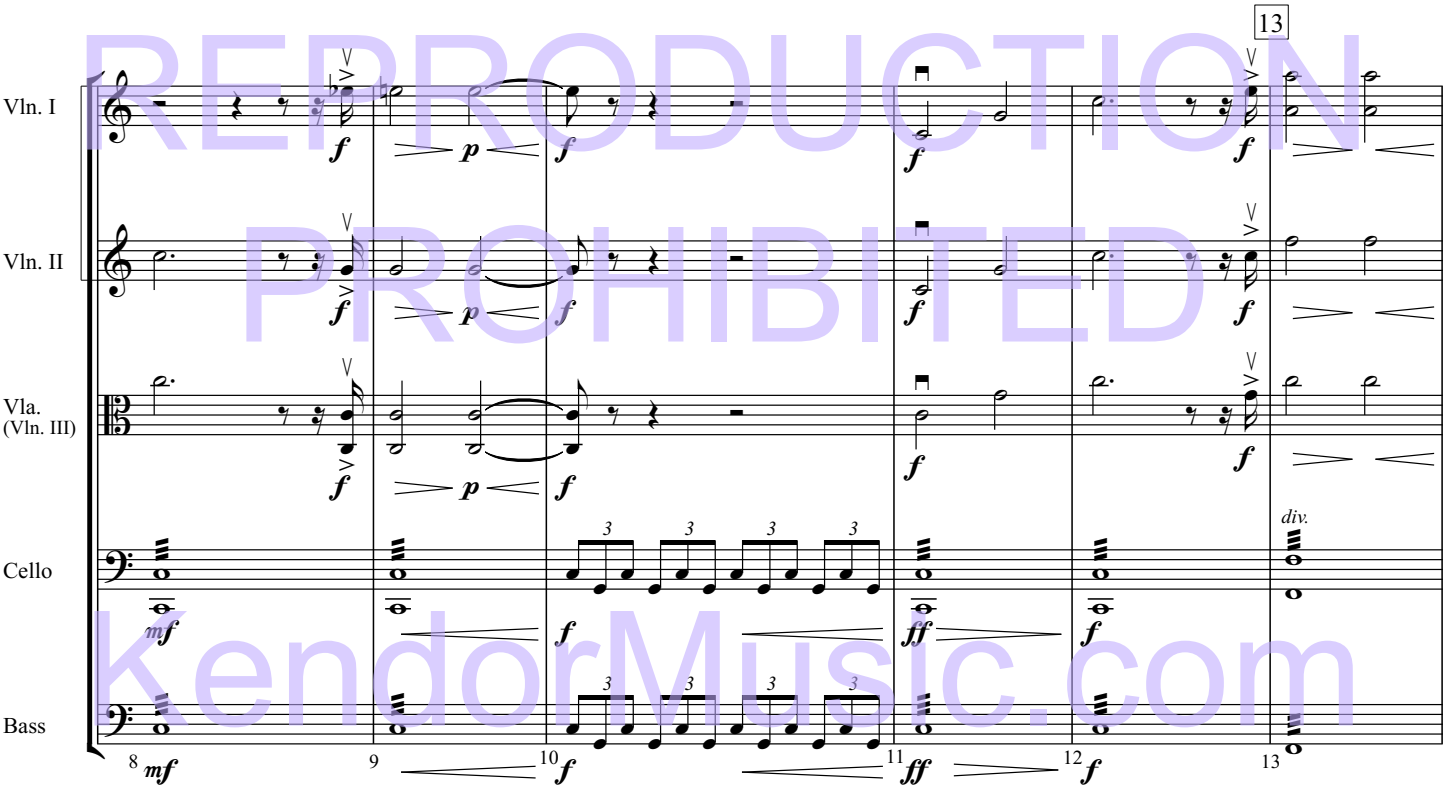
FULL SCORE

Richard Strauss
arranged by Michael Hopkins

Also Sprach Zarathustra

Sehr breit (Very broadly) ♩ = 69





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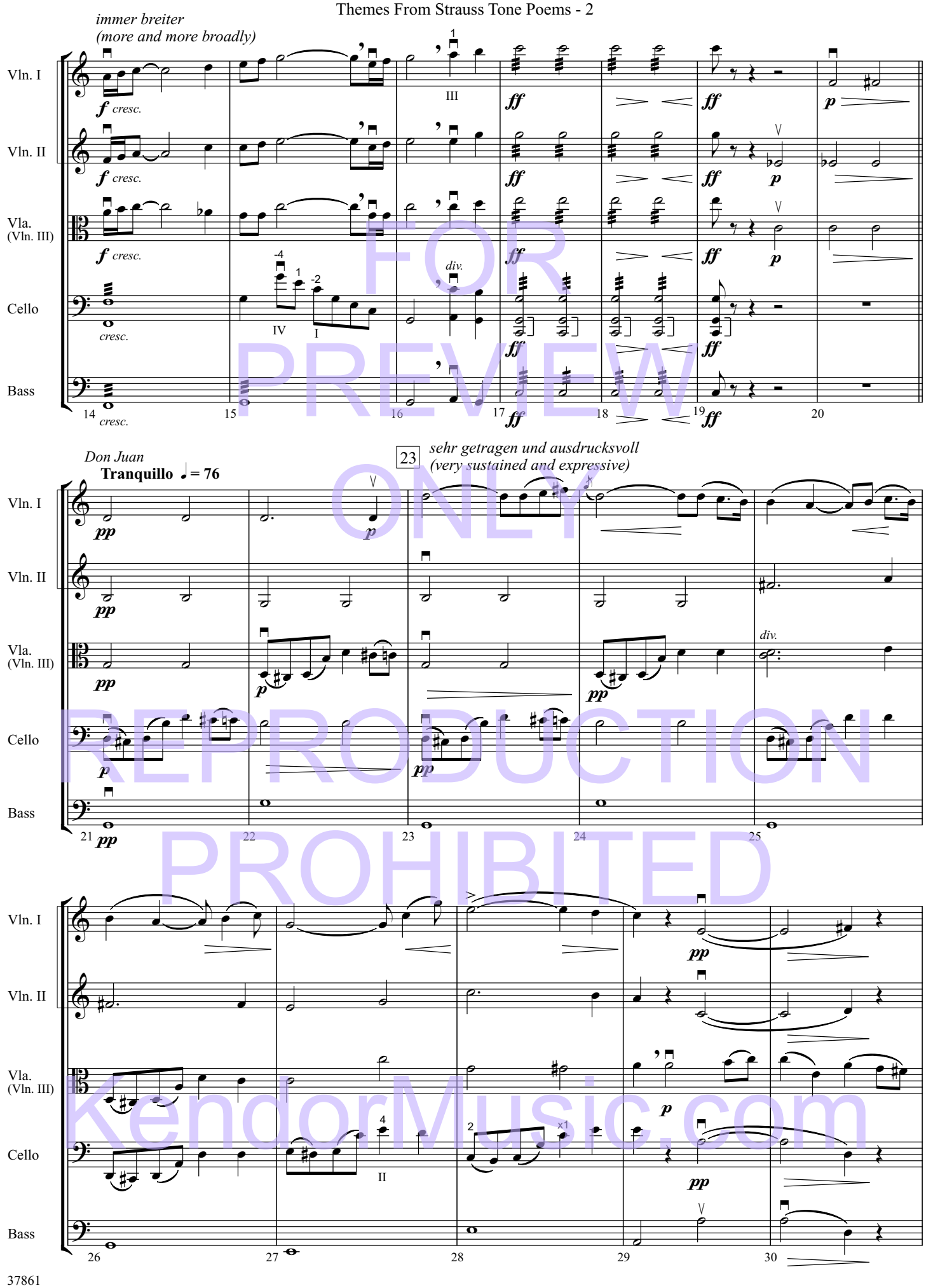

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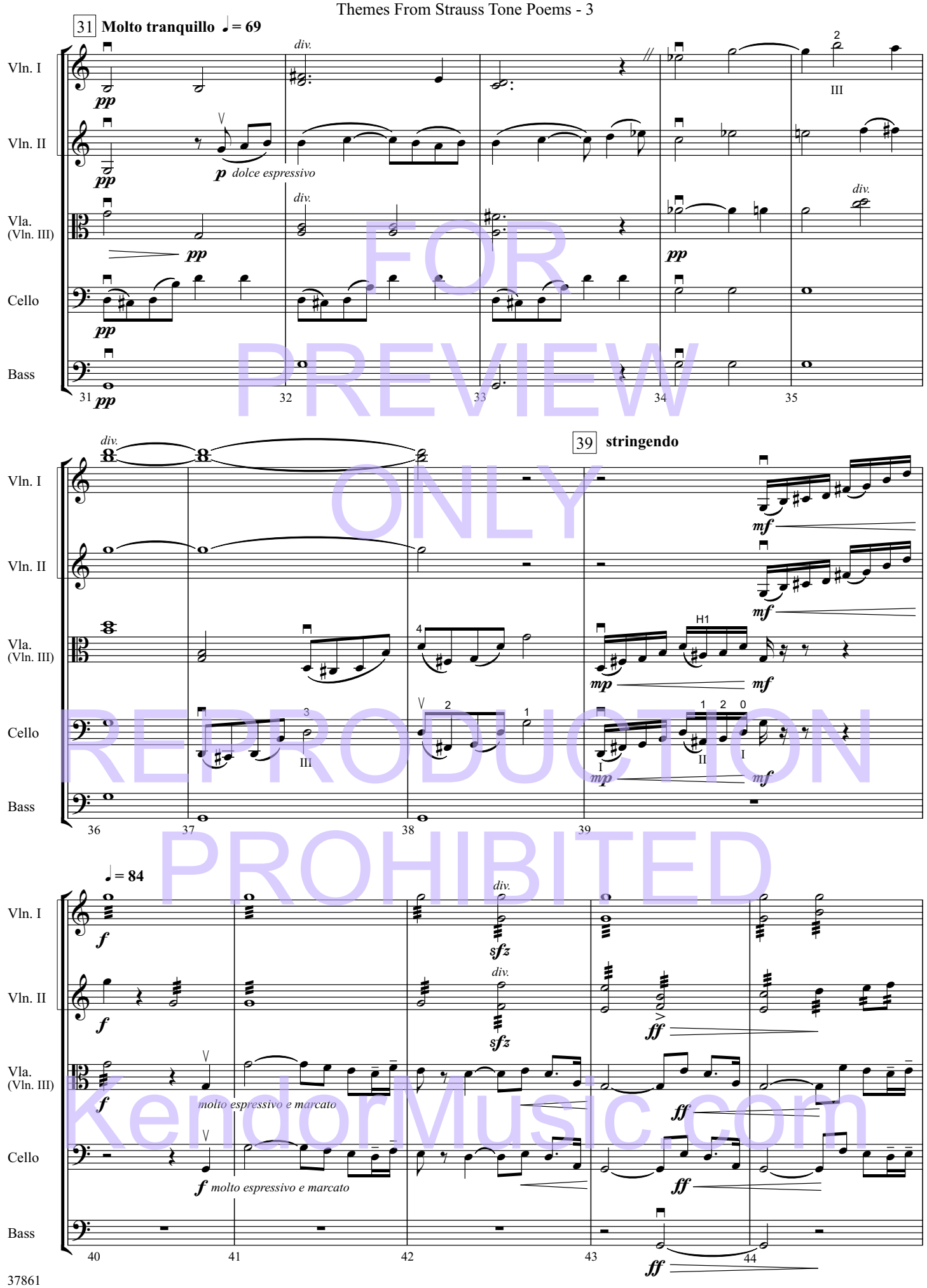

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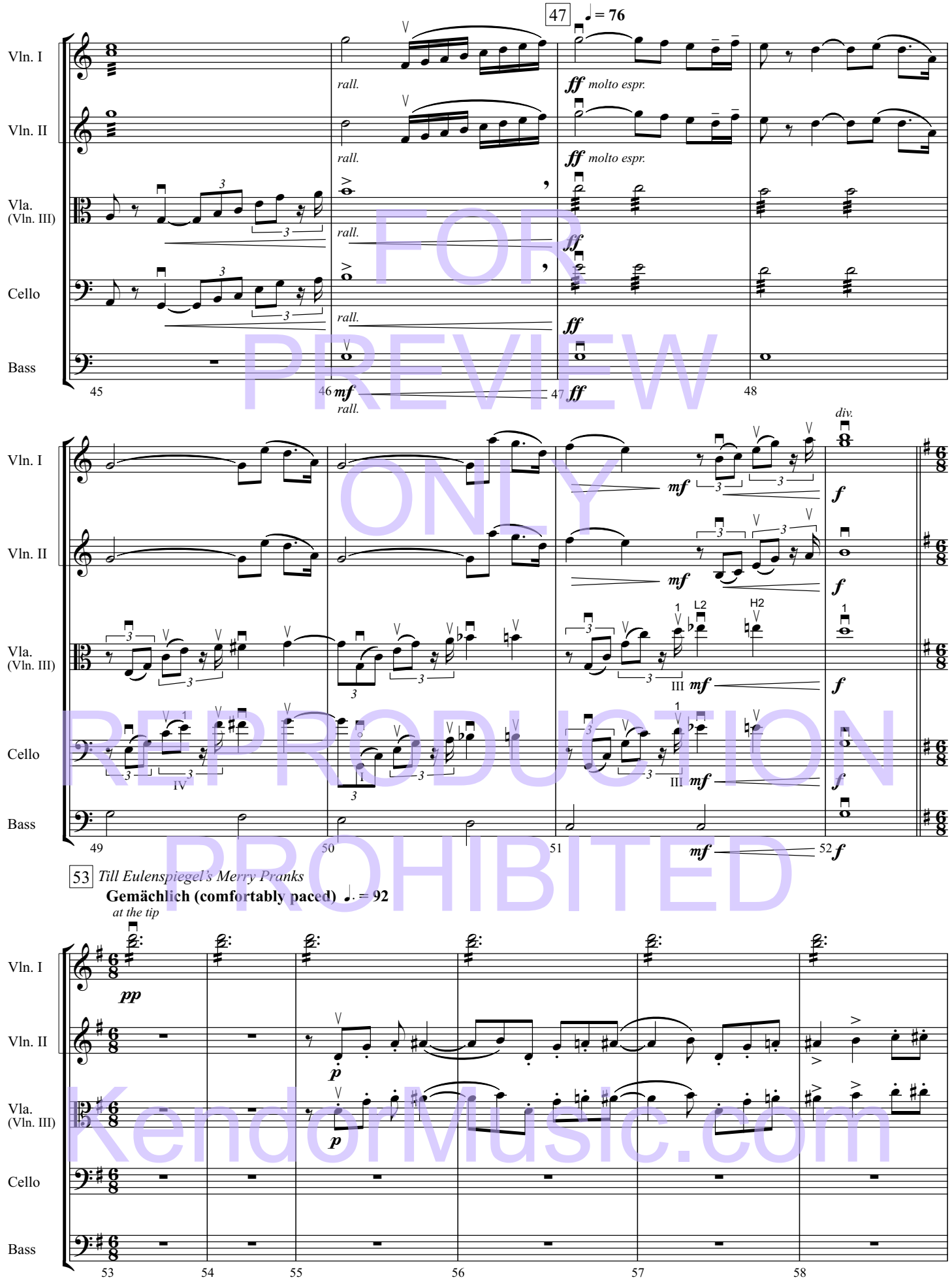

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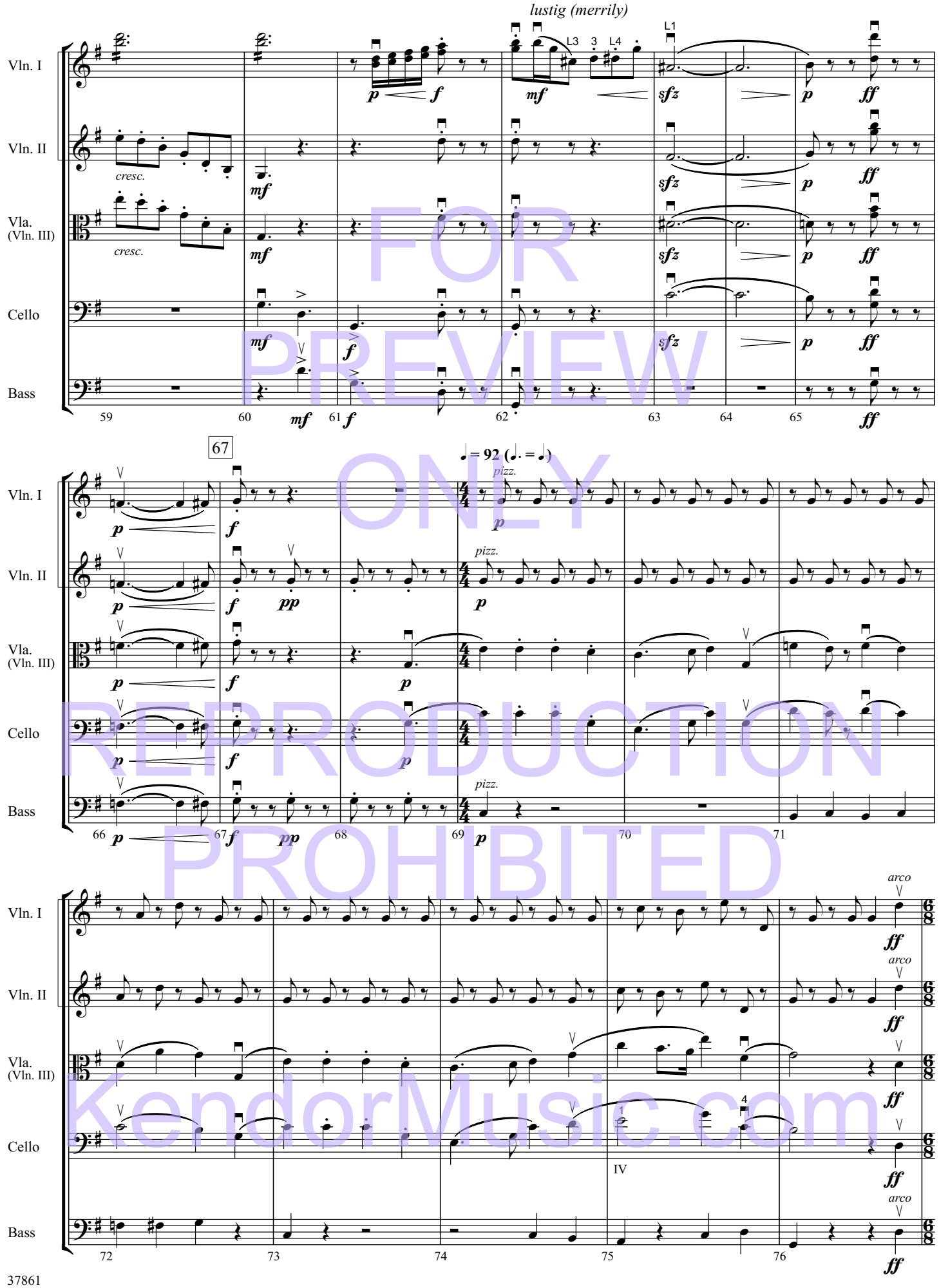

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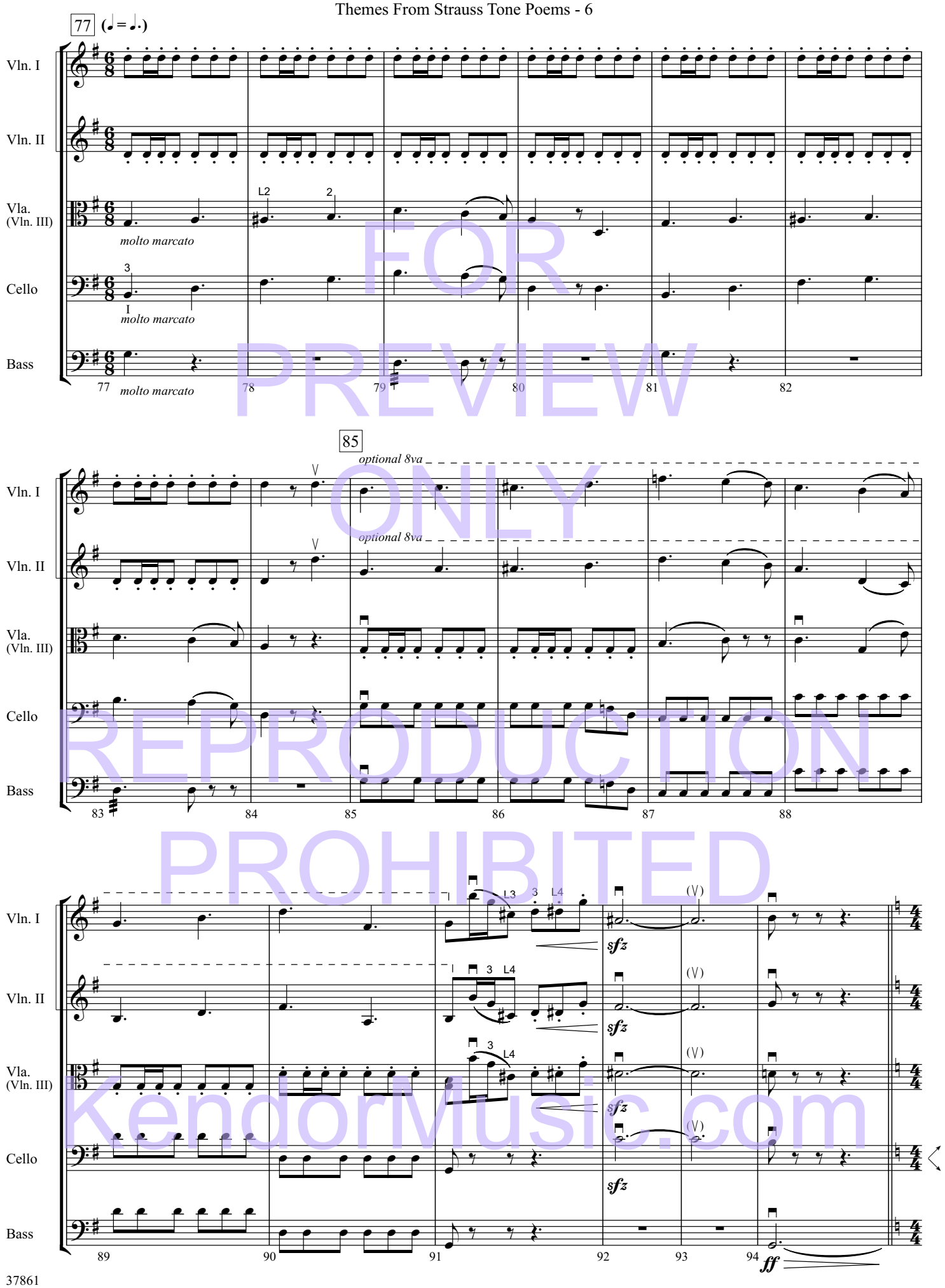

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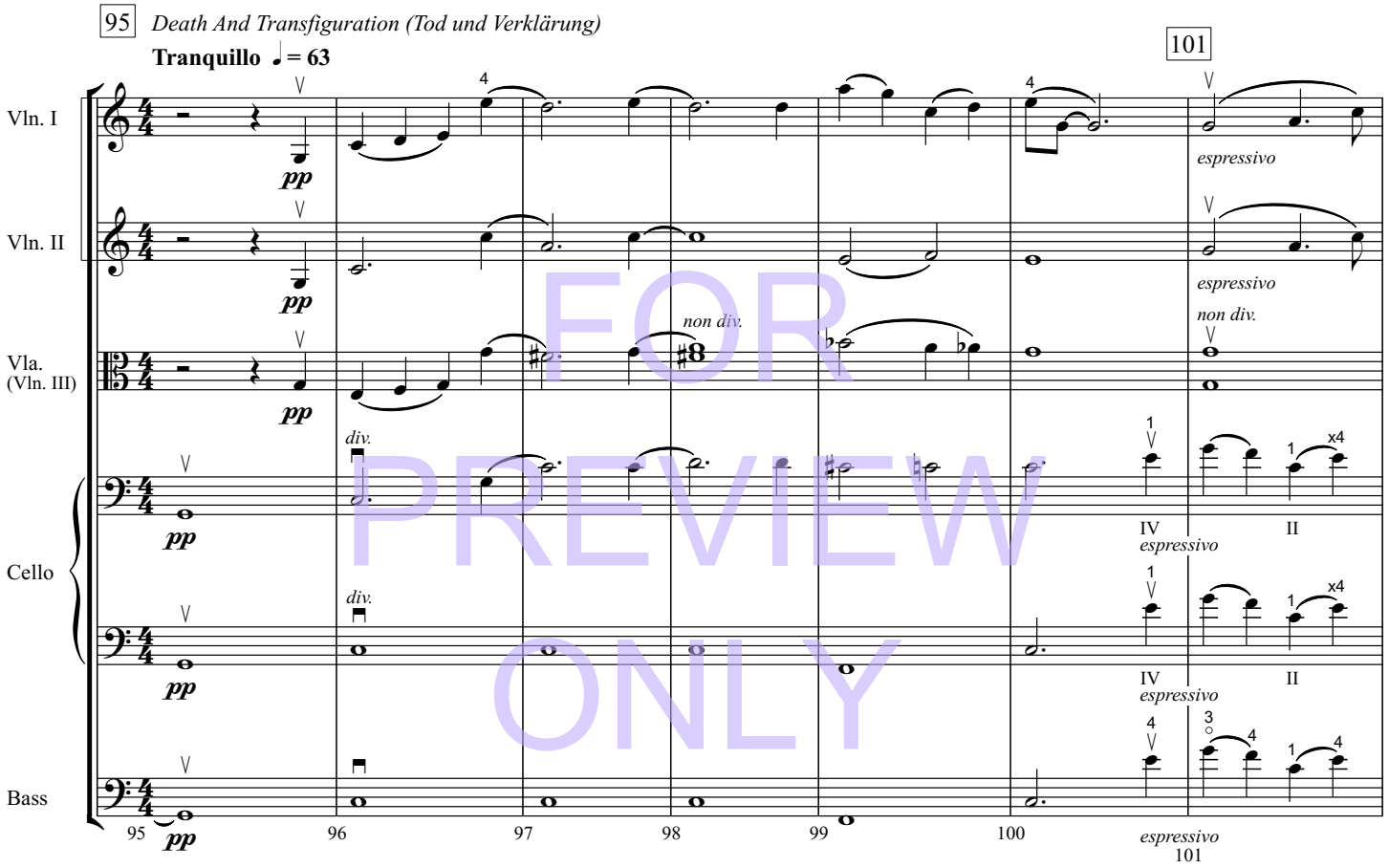

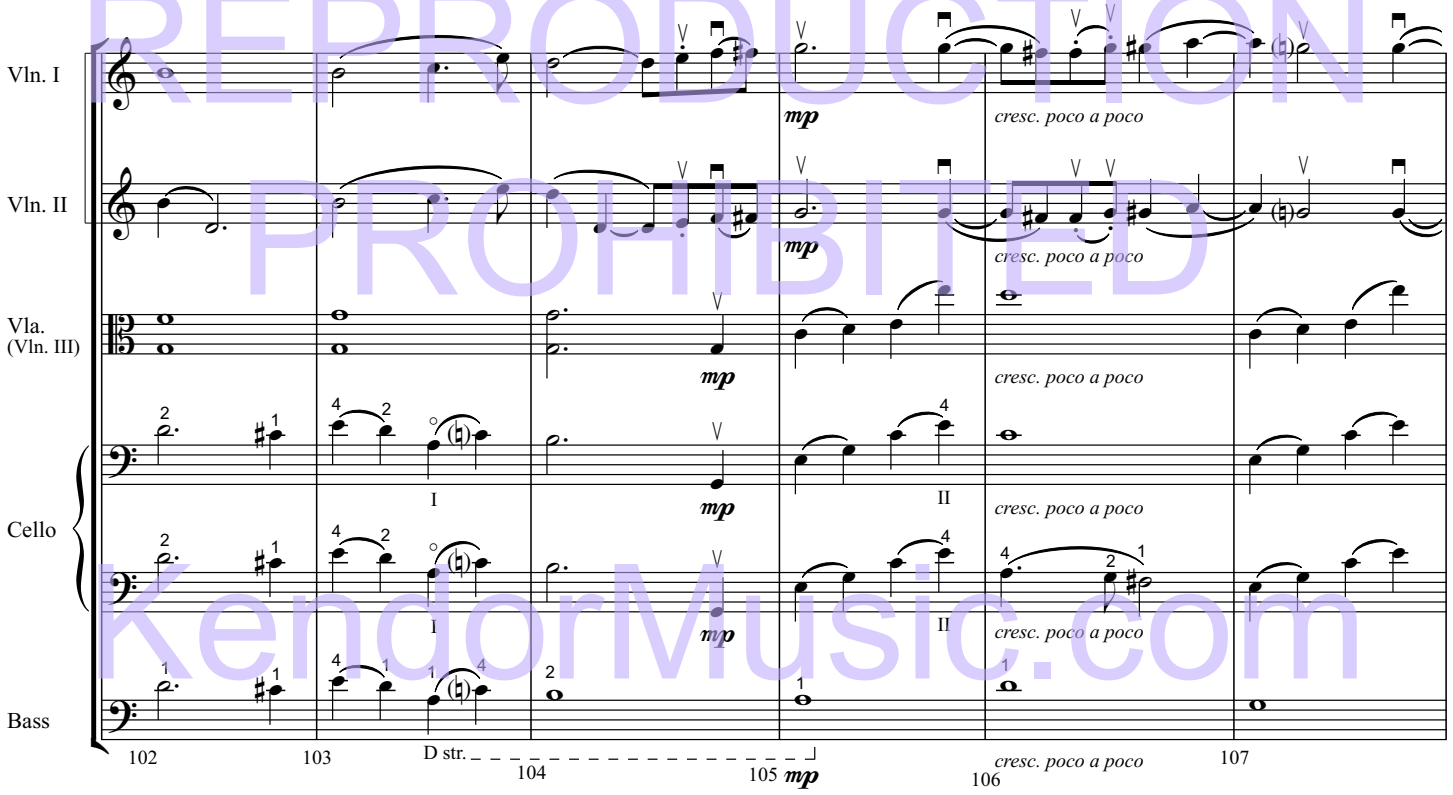

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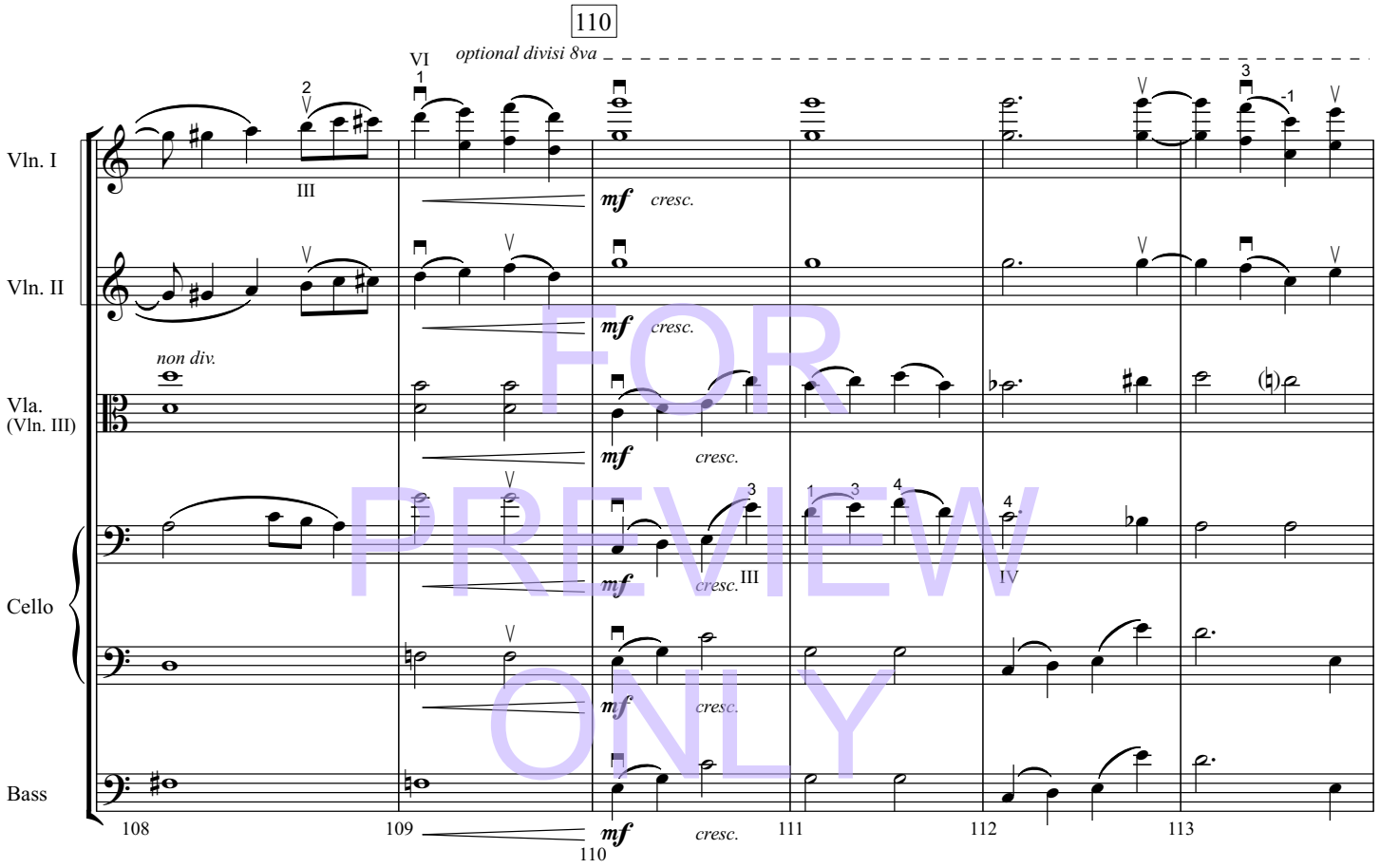

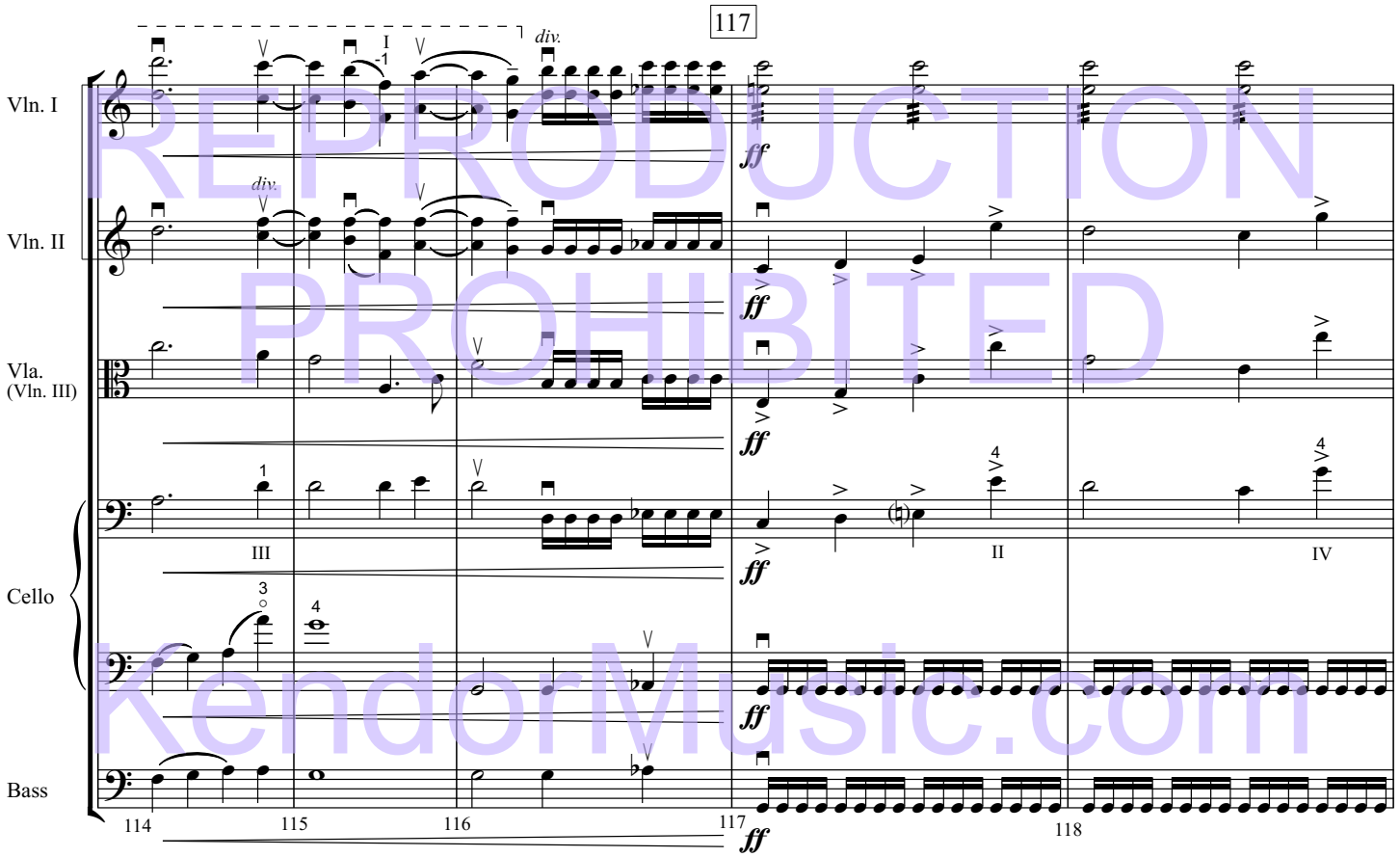

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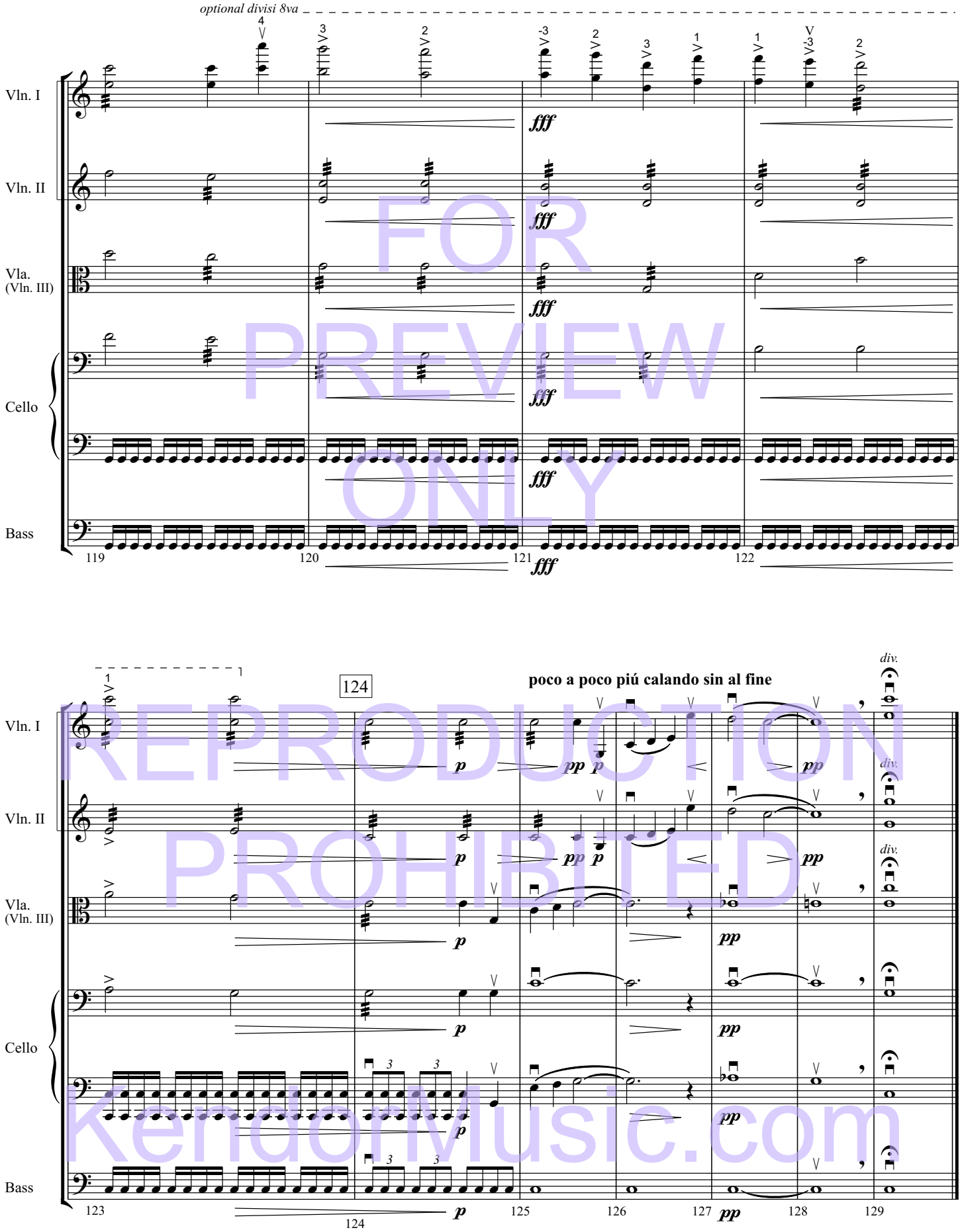

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